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'Although we usually call reward and punishment the two hinges upon which all government turns, yet I could never observe this maxim to be put in practice by any nation except that of Lilliput. Whoever can there bring sufficient proof that he hath strictly observed the laws of his country for seventy-three moons hath a claim to certain privileges, according to his quality and condition of life, with a proportionable sum of money out of a fund appropriated for that use; he likewise acquires the title of *snillpull*, or *legal*, which is added to his name, but doth not descend to his posterity. And these people thought it a prodigious defect of policy among us, when I told them that our laws were enforced only by penalties, without any mention of reward. It is upon this account that the image of Justice, in their courts of judicature, is formed with six eyes, two before, as many behind, and on each side one, to signify circumspection, with a bag of gold open in her right hand and a sword sheath in her left, to show that she was more disposed to reward than to punish.'

ALBERT S. COOK.

Yale University.

#### ARTHURIAN NOTES.

1. *Chapalu*. In "Bataille Loquifer" figures a monster of this name, a cat-headed creature who, according to André de Coutances, played an important part in the Arthurian romance of his day (*Hist. litt. de la France*, xxii, 536, xxx, 219). According to the *Chanson de geste*, Renoart is carried by fairies to Avalon, where, at the command of Arthur, in order to test his valor, he is attacked by Chapalu, who is kept in a cistern (as a maritime demon maintained in his element); in the course of the encounter, the beast is able to attain the object of his craving, a draught of blood from the heel of his antagonist, and by this remedy is restored to human shape, of which he has been deprived by enchantment (Le Roux de Lincy, *Le livre des légendes*, p. 246, ff.). It has escaped the keen observation of Prof. Child, that the fiend, who in No. 30 of *English and Scottish ballads* is enclosed in a hogshead in the palace of king Cornwall, and does battle with a knight of Arthur, seems to be none other than Chapalu, or at any rate one of his kind.

2. *Gawain*. Scholars who have treated of this knight have failed to notice the most natural interpretation of the proper name. William of Malmesbury mentions Walwen as

king of Walweitha or Galloway; he evidently understood the knight as an eponymous hero, and so the appellation may really have been; Walweia, Walweianus, Walwen, as in Geoffrey of Monmouth Locrin from Loegria. Walgainus, in Geoffrey, is son of Lot; the descent is accounted for by the usual association of Lothian and Galloway. If this be allowed, it follows that the genealogical system was neither traditional nor ancient, but literary and in the twelfth century modern; for Galloway was not one of the old Scottish provinces; on the contrary, the name of the region was formed from that of the invading occupants, *Gall Gaedel* or foreign Gael, as in Irish phrase was called the insular population of mixed blood, half Scot, half Norse, but in manners and conduct more closely affiliated with the latter. The odd result would be, that the typical hero of "British" fiction would not in truth represent a Briton, but be of Irish name and semi-Teutonic parentage.

WILLIAM WELLS NEWELL.

Cambridge, Mass.

#### MINOR NOTES ON CHAUCER.

##### House of Fame 183-184:

How Creusa was ylost, allas!  
That deed—ne wot I how—she was.

The Globe edition furnishes the reading *ne wot* for the *not* of the Mss., but it is to be noticed that the reading of F. and P., *that dede not*, is equally good rhythmically. On the other hand, the reading of B., *that ded not*, produces a line in exact rhythmic agreement with its companion in the couplet. The question of the rhythm may, therefore, be dismissed, and Skeat's inserted *but* confidently cancelled. But the substitution of *rede* for *ded* in the printed editions Cx. and Th. is in attestation of the somewhat unusual construction of the second line, and this is its chief point of interest.

It is surely not mere coincidence that the corresponding description of the loss of Creusa in the *Æneid* (ii, 734 f.) is also involved in syntactical vagarity. The doubtful construction of *misero* (l. 576), the rivalry between *fatone* and *fato mi*, the use of *seu*, and the mood of the verbs which appear to depend upon *incertum* (l. 740), these points have been much discussed